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the emplacement of monumental works. On the afternoon of the 11th, Edwin Howland Blashfield and C. Howard Walker both spoke on "Mural Painting," Mr. Blashfield treating of the ethical side, the relation of the painter to the architect, and Mr. Walker dealing with the fundamental requirements of the art. On the afternoon of the 12th the papers were on "The Relation of Landscape to Architecture." Among the speakers at the banquet, with which the convention was terminated, were Thomas Nelson Page, Charles L. Hutchinson and Harold A. Caparn.

Mr. Walter Cook, of New York, was re-elected president and Mr. Glenn Brown secretary.

ARTISTIC PAGEANTRY

At the MacDowell Club festival last month, at which the Winter Feasts of all Nations were represented by tableaux, an especial effort was made to provide an atmosphere of artistic truth. It was extremely interesting to observe the result. The people who had the work in charge were either themselves artists or possessed expert knowledge of artistic processes and effects. Their familiarity with the possibilities of line and color gave them a chance in using the human material at their disposal to achieve a pictorial result only less distinguished than could be gained from the more obedient pigment and clay of the painter and sculptor. They could not, of course, eliminate and exaggerate as freely as when their efforts were ruled by choice. They could not be as subjective as in the more abstract forms of art. Their success, nevertheless, was amazing. Mr. Alexander's tableau "The Star of Bethlehem" was obviously the outcome of trained intelligence, and the color harmony was that of the masters. Using the same device as ordinarily is employed in putting a living picture in its frame, he obtained a distinction far above the ordinary by knowing the why and wherefor of beauty in a color scheme. The Egyptian frieze arranged by Charles Slayter and Belle Green was a triumph of expert knowledge. Not only were the

colors rightly placed, the jewels of the right degree of emphasis, the proportions rightly determined, but such detail as the silhouette of a profile against the background was given just the right degree of sharpness. The "Feast of Freyr," arranged by William Laurel Harris, had also this stamp of the inspired archeologist calling into life the buried aspect of the past. Not merely the stage setting but the costumes and physiognomies of the actors carried the audience entirely outside of the present day and made them feel themselves the persons of the play, and the stage before them the one reality.

This was a specimen of the great art of pageantry as it once was practised by the greatest names in the history of art, and as it can still be practised to-day given the opportunity and the demand. As soon as the public realizes what it can get from the most generous class of all society, simply by asking for it, as soon as the artists realize that the public are interested in what they now consider by-products of the esthetic sense, we may hope to regain in our civic and social life something of the splendor of the Renaissance.

E. L. C.

MODEL FARM HOUSES FOR MINNESOTA

The Minnesota State Art Society, of which Mr. Maurice I. Flagg is Director, has formulated a novel and interesting plan to improve the architecture of the farm houses of Minnesota. A competition will be instituted by the Society among all Minnesota architects for designs for a farm house to cost \$3,500, which shall combine utility with beauty. Five hundred dollars will be given in cash prizes besides which there will be a medal and at least one diploma. The prize winning plans are to be the property of the State Art Society, and will be placed at the service of the farm house builders. The judges are to be an architect, a contractor and a farmer. It is stated that there is little but ugliness and paltriness in the farm architecture of Minnesota which in this particular does not differ from other